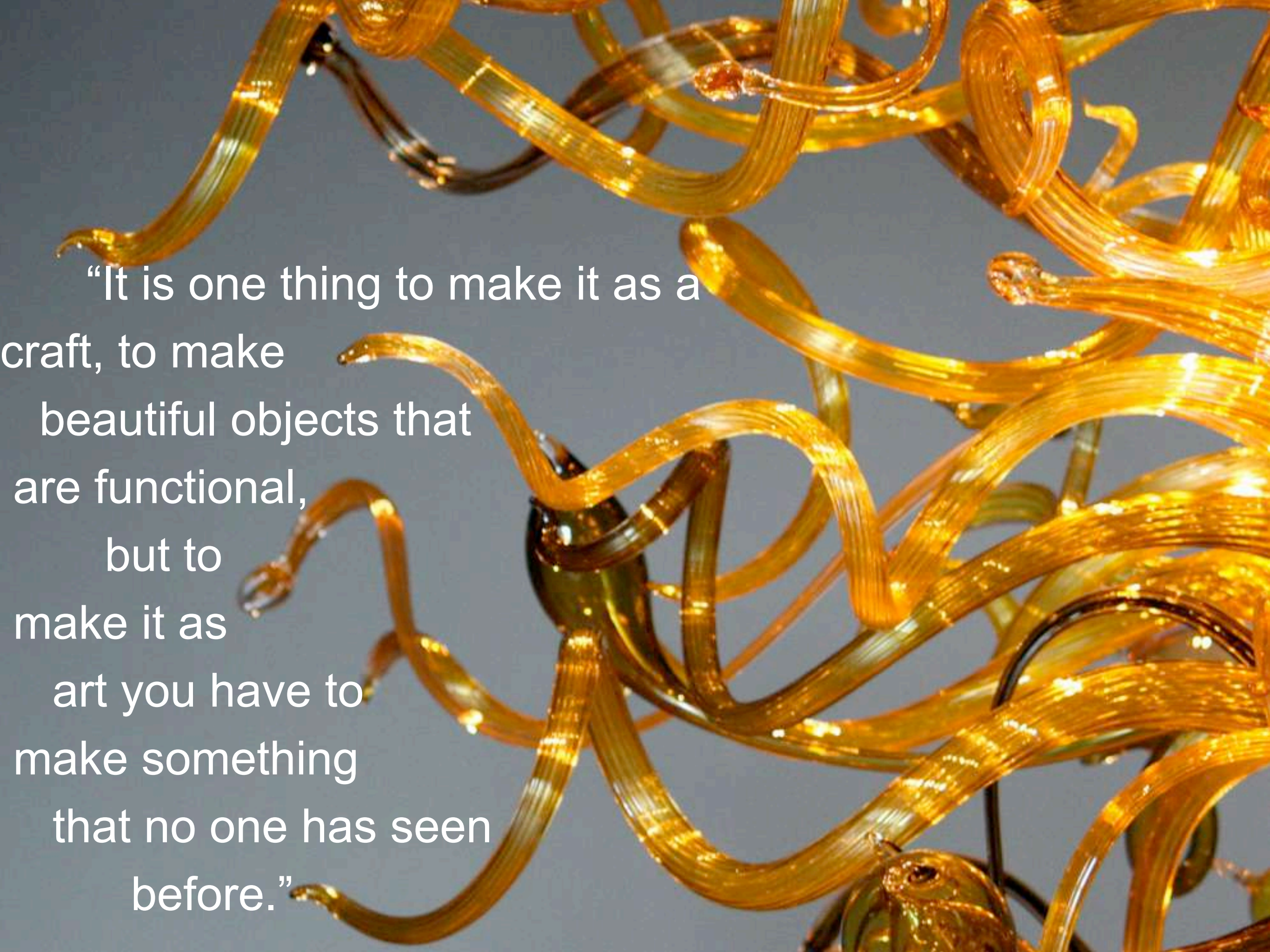




Dale Chihuly
Contemporary Artist



“It is one thing to make it as a
craft, to make
beautiful objects that
are functional,
but to
make it as
art you have to
make something
that no one has seen
before.”

About Chihuly

- September 20, 1941:
Dale Chihuly was born
- Born and Raised in Tacoma,
Washington (**American**)
- Considered **World's most
successful glass artist**
- Style: Formalist and
Expressionist
- Preferred Medium: **Glass**
- As a young boy, Dale was
fascinated by sea glass



Education

- University of Washington
 - Studied **Interior Design** (B.A.) and **Architecture**
 - Utilized glass shards in weaving class for first time
- University of Wisconsin
 - Master degree in **Sculpture**
- Rhode Island School of Design
 - Master degree in **Fine Arts**
 - M.F.A in **Ceramics**
 - Explored **neon, argon, and blown glass**

Venice

- Received Fulbright Fellowship which allowed him to study in Venice, Italy
- **Worked in a Venini glass factory, where he was able to observe a team approach to blowing glass--** this had huge impact on how Chihuly works with his teams today.



Teaching

- After returned to United State, taught at Haystack Mountain
- Established glass program at Rhode Island School of Design (RISD) and taught there for another 15 years.
- Co-founded Pilchuck Glass School outside of **Seattle, WA.**
 - With this center, Chihuly has led **the development of glass as fine art.**
- Helped establish glass program at Institute of American Indian Arts.

Incidents

- England (1976)
 - Involved in car accident that left him blind in one eye
 - This is why Chihuly wears his iconic eye patch today
- California (1979)
 - Dislocated shoulder while bodysurfing
 - Could not handle a gaffer
 - Led to Chihuly producing more drawings of visions and hiring more assistants



Principles of Chihuly's Work

- **Teamwork** is essential to the production of Chihuly's glass and sculpture.
- Breaks boundaries by taking glass outdoors with **large scale site-specific exhibitions**.
- Produces artwork in **series**.
- Uses **fire, gravity, heat and centrifugal forces** as his main tools to shape glass.
- Pushes the limits of glass by applying **new technical discoveries**.
- **Vibrant colors**
- Influences: **Organic forms, Native American Art**.

Contributions

- Introduced technique of picking up glass thread drawings and weaving into glass
- Brought “Center of Universe” for glass art to Seattle/Northwest
- Credited for establishing blown glass forms as an acceptable medium in art
- Discovered using ribbed molds strengthens glass-- led to increase in scale of blown forms
- Brings more people to appreciate art and it's aesthetics



What Inspires Chihuly

- Chihuly states that almost anything inspires his art driven brain. If he simply sees a commercial his son is watching, he could might as well produce an extravagant piece of work that is admired by millions. But some of Chihuly's most famous series and works come from his own experiences and feelings. Take for example his Ice and Neon series: these exhibits feature what Chihuly himself is fascinated with which is neon and glass, and how light is shown through objects. *Nijima Floats* also show Chihuly's own influence from his personal experiences, in that his enjoyment to pick of fishing floats on the Pacific Ocean as a young man. Much of Chihuly's works come from his travels, such as Venetians, which are based off the works of Venini glass makers. Overall Chihuly, goal is not so much to make a social statement, but to have fun making art and translate his experience and thoughts through is extravagant and monumental works of art.

Chihuly is Known for his...



use of bold colors

DALE CHIHULY
MILLE FIORI
12 X 56' PLATFORM
JUNE 14 - SEPTEMBER 28, 2008
DE YOUNG MUSEUM
SAN FRANCISCO, CALIFORNIA



dramatic composition

CHIHULY AT THE V&A
V&A CHANDELIER, 2001
27 X 12 X 12'
VICTORIA AND ALBERT MUSEUM,
LONDON



Use of Light

DALE CHIHULY
SPANISH OCHRE IKEBANA WITH TWO FLOWERS,
2001
51 X 24 X 21"

Cylinders (1975)



In 1974 we came up with a way to pull colored glass rods into long, thin threads. This allowed us to make drawings out of glass that we could then pick up on to the outside of a gather of glass. We knew right away that drawing on glass was a breakthrough idea..." – Chihuly

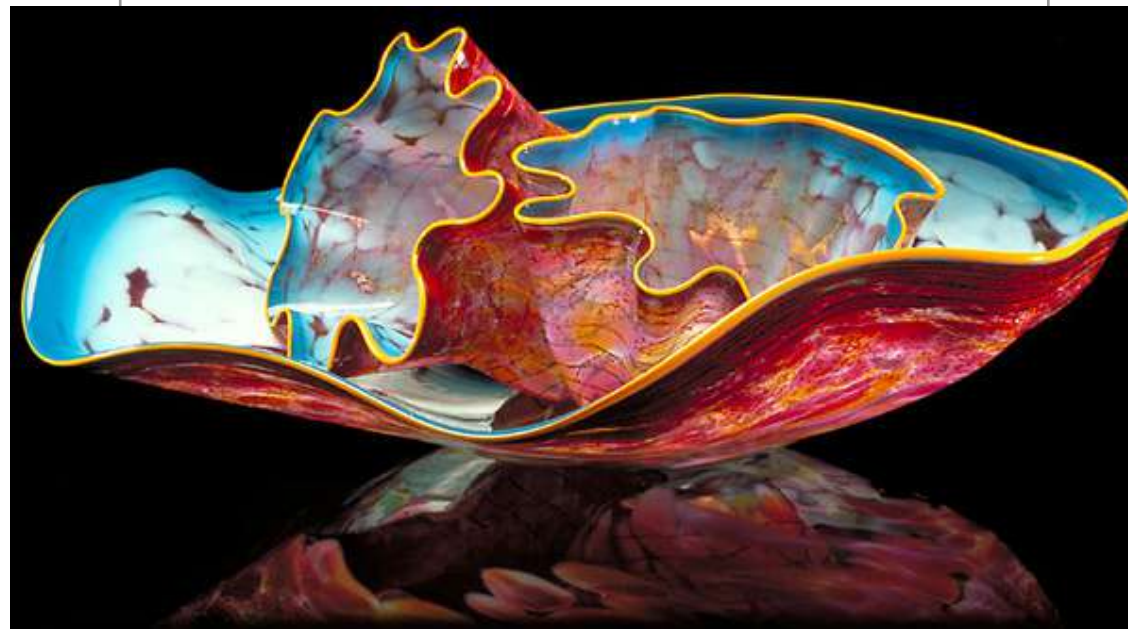
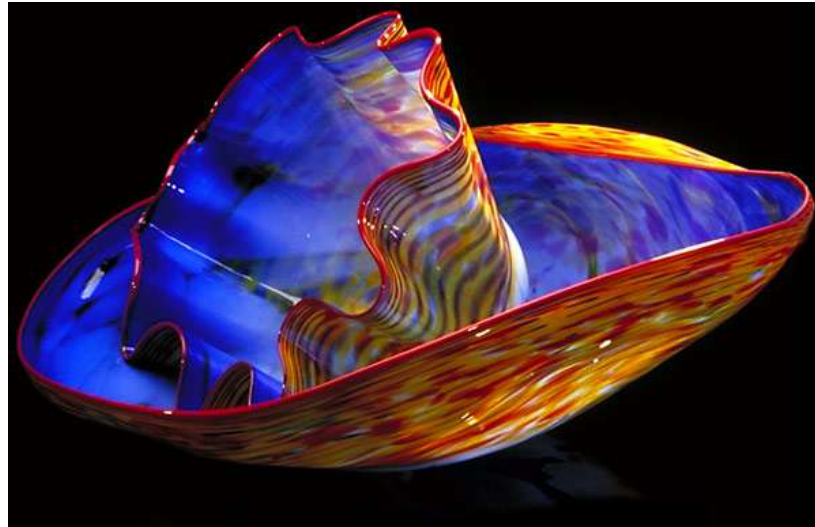


DALE CHIHULY
BLACK CYLINDER #36, 2006
19 X 9 X 9"



DALE CHIHULY
CLEAR CYLINDER #8,
2006
16 X 6 X 6"

Macchia (1981)



The Macchia series developed from the artist's desire to explore different color combinations, eventually using all 300 colors of glass available. Macchias are often installed together on pedestals in groupings called "Macchia Forests."



Venetians (1988)



I began by designing a series that was a takeoff on Venetian Art Deco pieces from the 1920s. I was able to sketch them, and from these images Lino [Tagliapietra] began to blow... We had a great time putting these together—always going further, pushing beyond what we had done in each previous place. Handles changed to knots, colors went from subtle to bright, and forms from symmetrical to asymmetrical.”
—Chihuly.

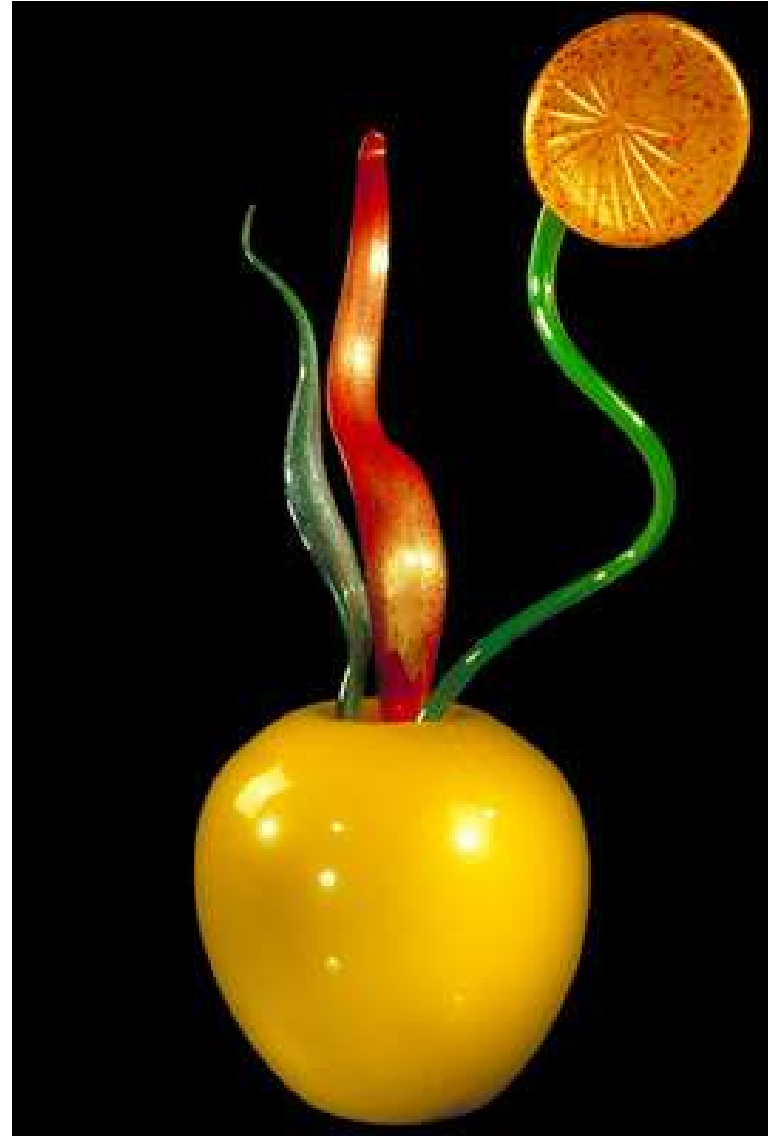


DALE CHIHULY
IRIDESCENT ORANGE
VENETIAN, 1990
24 X 14 X 16"



DALE CHIHULY
GOLD OVER SCARLET
VENETIAN, 1990
30 X 11 X 11"

Ikebana (1989)



“I took my Venetians and added long-stemmed glass flowers and leaves, which evolved into my Ikebana series. I started calling them Ikebana partly because I had just been to Japan. The quintessential Ikebana would be a base piece with a long stem coming out of it, perhaps two or three stems. And it might be six feet high.” – Chihuly



DALE CHIHULY
 OXBLOOD SPOTTED SILVER IKEBANA
 WITH LEAF, 1999
 23 X 32 X 14"



DALE CHIHULY
 DEEP GILDED PINK IKEBANA WITH ROSE AND
 GREEN STEMS, 2001
 63 X 32 X 14"
 MAY 28, 2005 - JANUARY 15, 2006
 ROYAL BOTANIC GARDENS, KEW
 RICHMOND, SURREY, ENGLAND

Niijima Floats (1991)



These large glass spheres reminded Chihuly of the fishing floats he used to find as a boy in the Pacific Northwest. Niijima is an island in Japan where there is a renowned glass center.

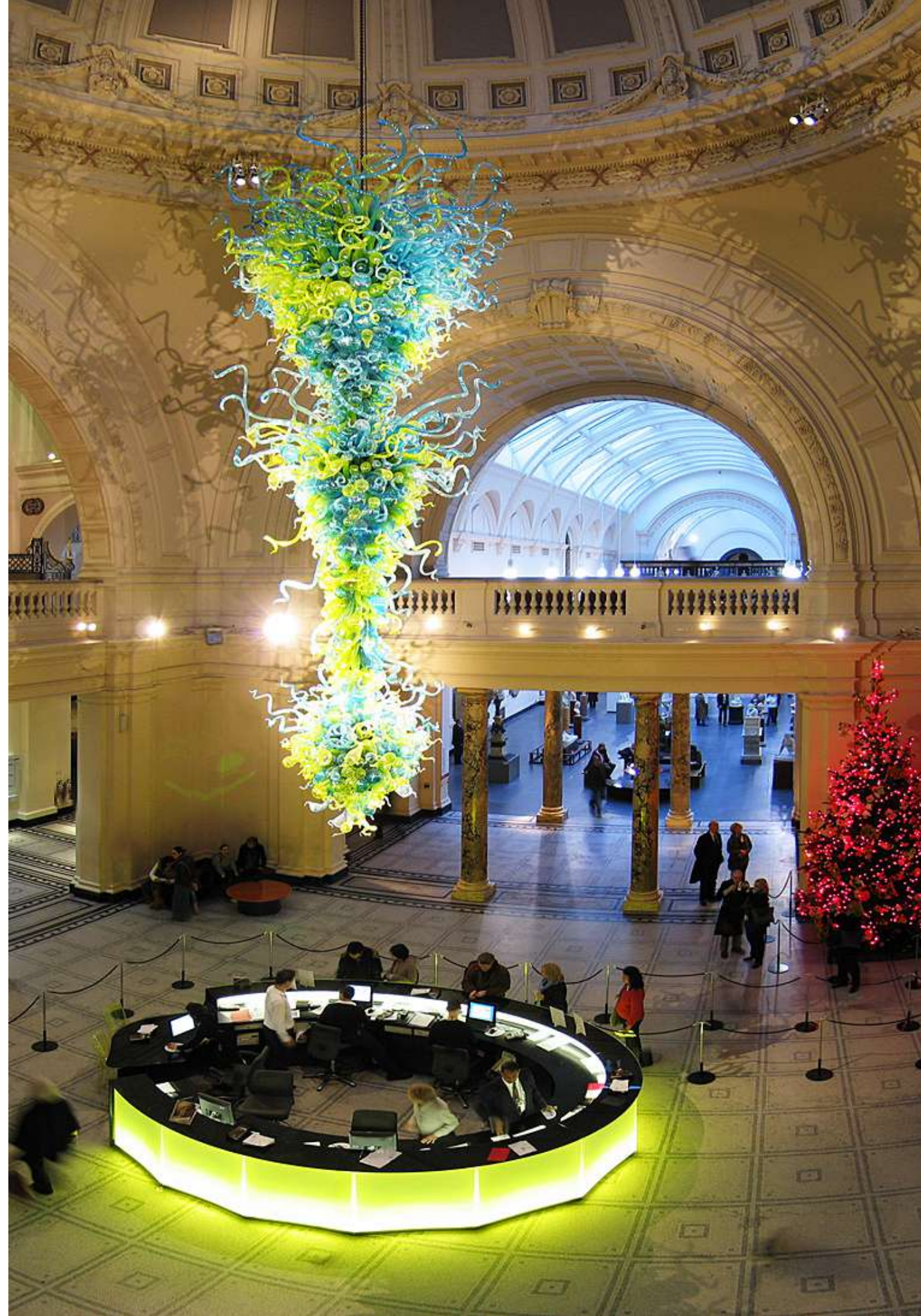


DALE CHIHULY
FLOAT INSTALLATION, 2005
"CHIHULY AT FAIRCHILD"

Chandeliers (1992)



Created chandelier because he liked how they could be viewed at eye level without being functional



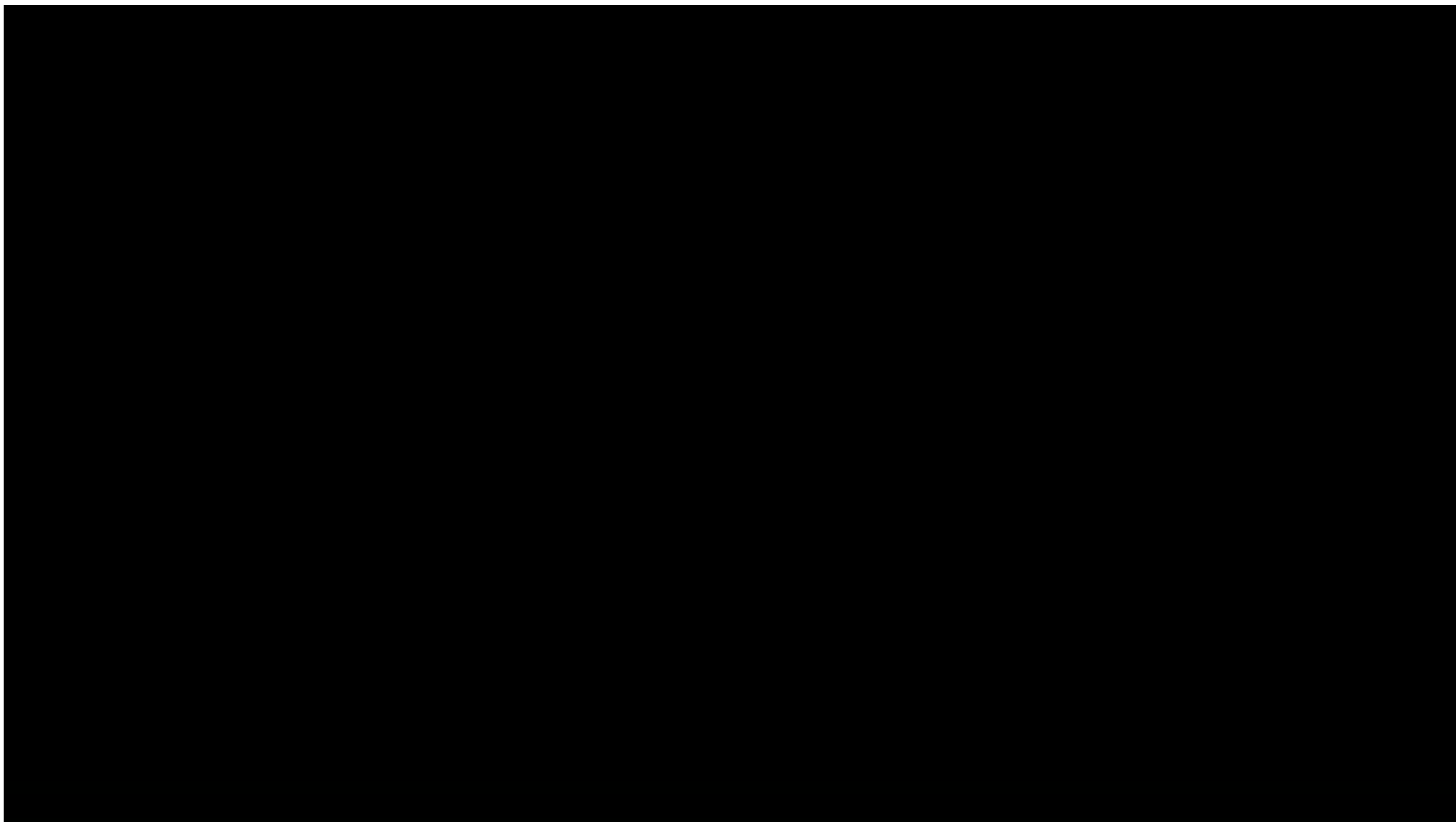
CHIHULY AT THE V&A
V&A CHANDELIER, 2001
27 X 12 X 12'
VICTORIA AND ALBERT
MUSEUM, LONDON



DALE CHIHULY
 PERSIAN CHANDELIER, 2005
 94 X 118 X 112"
 ROYAL BOTANIC GARDENS, KEW
 RICHMOND, SURREY, ENGLAND



DALE CHIHULY
 NAPLES MUSEUM OF ART
 RED CHANDELIER, 2000
 20 X 10'
 NAPLES, FLORIDA



Towers (1992)



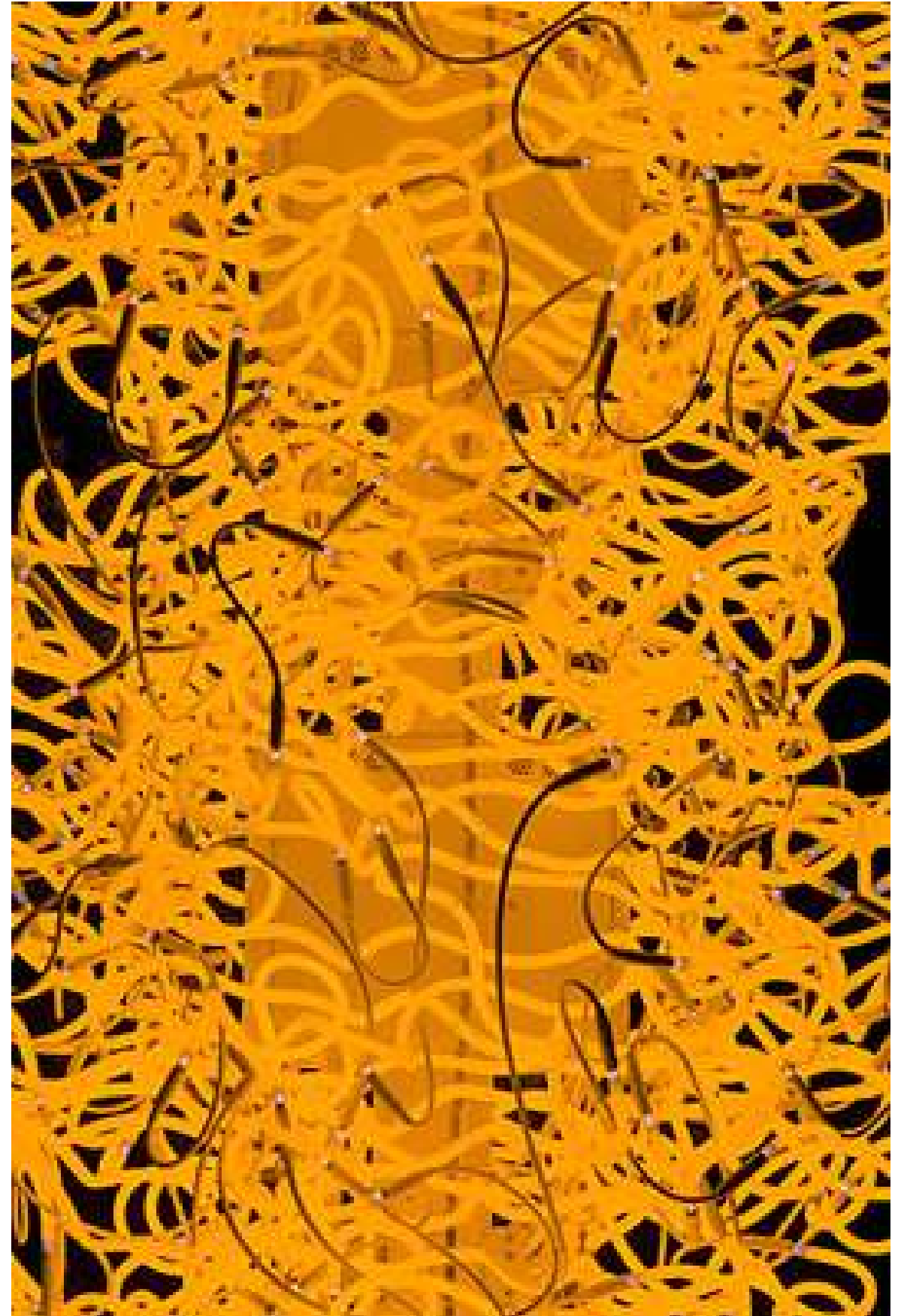
“The idea of a Tower just came from looking at one of my Chandeliers and imagining what it would look like upside down.” -Chihuly



DALE CHIHULY
WHITE TOWER, 1999
15 X 6'



DALE CHIHULY
CITRON GREEN AND RED TOWER, 1998
172 X 81 X 92"



DALE CHIHULY
SAFFRON TOWER, 2008
30 X 5 X 5'

Walla Walla Onions



DALE CHIHULY
CHIHULY OVER VENICE, 1995
VENICE, ITALY



How to Blow Glass

Methods and Techniques

1. Melt glass in a furnace, let it become completely molten.
It will appear to be a bright, burnt orange color and have a thick consistency
2. Heat the end of a blowpipe in a furnace until it appears to be a glowing hot.
3. Gather the glass on the end of the blowpipe.
Dip it repeatedly into glass, turning it so it will catch the glass and wrap it around the end of the pipe.
1. Shape the glass on the marver into a cylinder by using a rolling motion.
The glass will darken as it cools.



6. Blow down the length of a blowpipe. Then cover the mouthpiece and a bubble will begin to form in the molten glass at the end of the pipe.
7. Gather more glass on the forming bubble. Shape it on the marver and inflate it until you are close to the size that you want for the finished piece.
8. Smooth the glass until the vessel will be able to sit level.
9. Transfer to a punty and finalize the shape of the top portion.
6. Remove it from the punty and place in the annealer to cool.



ART CRITICISM

Featured Work: Nijima Floats



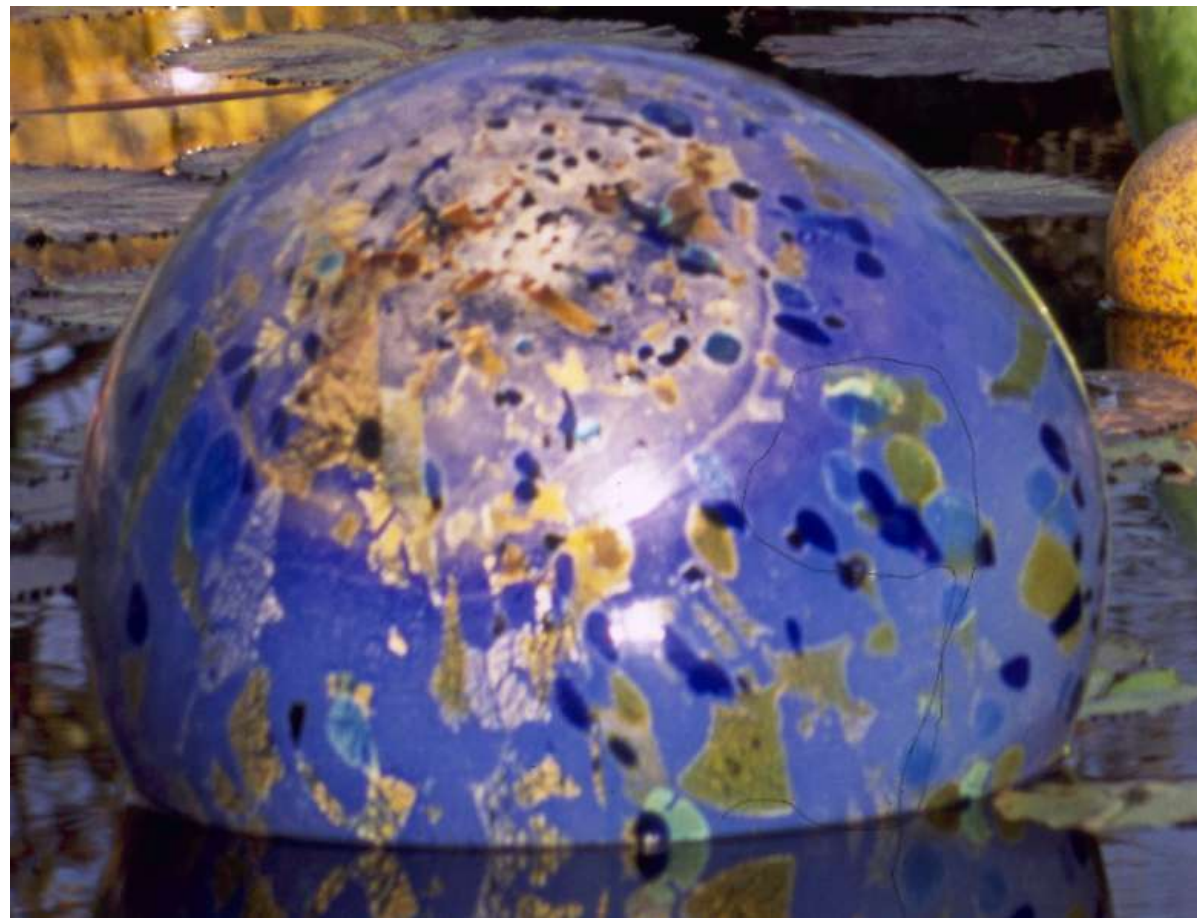
Description

“Chihuly at Fair Child”, a Niijimi Float installation, was “planted” in Fairchild Tropical Botanical Gardens in 2005. The view first off observes that there are smooth, colorful balls floating on a serene pond. Once the viewer adjusts to this new environment they also notice rugged-like lily pads floating near and around the floats. These objects placed the water interact with the environment in a peaceful, but noticeable way. Another important quality found in this installation is reflection. The balls mirror image gives a sense of depth to the overall environment. The texture of the work shows smoothness of floats, but an implied textural quality to on the balls by utilizing organic colors such as browns and greens. The metal lily pads off set balls smoothness with there variable rugged edges and antique like feel. The mood sent allows the viewers to appreciate nature’s qualities.



Analysis

Chihuly uses mostly colors found in nature, but contrast colors with bright red and blue balls. The colors give off a sense of calmness with the motif of balance: the red balances out installation and the balls themselves balancing on the water's edge. Chihuly used circles in installation that were not perfect, much like nature in that nature rarely creates a equivalent circle. The implied texture makes installation seem like it belongs in natural setting. While the faux Lily pads create the same effect. Chihuly also utilizes natural light reflected on the balls to create an illusion that supports the overall mood.



Interpretation

Many artists may claim that making something bigger takes much more expertise than creating something that is in a smaller scale. All of Dale Chihuly's pieces in Nijima Float definitely supports this statement. Chihuly stated that making a small glass ball is the 411 type stuff for a beginner glass blower, but making a giant ball is the most difficult. That is why from this piece I see the theme: push limits, but maintain balance. This observation is made because balance is achieved greatly in this painting from different colors to the different heights of float. Also, Chihuly pushed the limits making art. He made something that took the highest expertise and translated it into a beautiful piece of art. This theme relates to me personally in my expectations to receive grades. Each semester I try to do better and try harder in school. While doing this though, I make sure I give myself enough free time, so I will be a balanced student. Overall, the sculptures maintain balance and appear to be monumental in their overall idea, scale, and appearance.



Judgement

Value in this work is shown through the display of balance with nature, color, and water. The piece interacts with the environment in a peaceful, but noticeable way. Chihuly's installation does not overpower nature, but compliments it. My own reaction to the piece led me to experience and notice hidden qualities of the outdoors. I see that the bright contrasting color bulbs adjust the eyes to notice these surroundings more so. I love how Chihuly showed textures on these floats, which have a smooth quality, but a implied textual pattern. This implied texture allows these balls to blend more with nature while making a statement. I see so many principals and element of art in this peice that take many years of practice, experience, and overall vision. By thinking I find this installation to have superb quality and value.

The End



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